Designed by Pawel Wolowitsch

ELIZA

The square as a key element is a reference to the digital age – the pixel. It is the smallest unit of our todays communication. Introduced into the humanistic construction of a serif typeface, it creates a dialogue between extremes: the familiar, humanistic liveliness and artificial, modern rigidity. Eliza can be seen as an allegory for the conjunction of human and machine.
Eliza is a type system equipped with an stylistic set to transform certain letters into an even more rigid version. The typefaces comes in four weights in roman and italic, accompanied by a monospace version.

Galatea & Pygmalion

CA ME LOT

Regular
Medium
Semibold
& Bold

Regular
Medium
Semibold
& Bold
Italic

Beaux-Arts ZAKŁADA chatterbots travelogue *Generic City* L’artificiel melodrama *speculative*

In 1969, George Lucas and Walter Murch incorporated an *Eliza-like* dialogue interface in their screen-play for the feature film THX-1138. Inhabitants of the *underground future world* of THX would retreat to “confession booths” when stressed, and initiate a one-sided *Eliza-formula* conversation with a *Jesus-faced* computer who types

Re *It* 11385

Default

Virtual Reality

AUTOBAHN ’74
EXTRALARGE
mis-/disidentify
kill skyscrapers
ALGO-POETRY

Stylistic Set 01: Alternate AKRVWXY kvwxy

VR

AUTOBAHN ’74
EXTRALARGE
mis-/disidentify
kill skyscrapers
ALGO-POETRY

THE PLAY BEGINS IN A FACTORY that makes artificial people, called *roboti* (robots), from synthetic organic matter. They are not exactly robots by the current definition of the term: they are living flesh and blood creatures rather than machinery and are closer to the modern idea of *androids* or *replicants*. They may be mistaken for humans and can think for themselves. They seem happy to work for humans at first, but

тT 20pt ≡ 22pt AV −5

HELENA, THE DAUGHTER OF THE PRESIDENT OF a major industrial power, arrives at the island factory of *Rossum's Universal Robots*. She meets Domin, the General Manager of R.U.R., who tells her the history of the company: In 1920, a man named Rossum came to the island to study *marine biology*, and in 1932 he accidentally discovered a chemical that behaved exactly like protoplasm, except that it did not mind being knocked around. Rossum attempts to make a dog and a man, but failed. His nephew came to see him, and the two argued non-stop, largely because Old Rossum only wanted to create animals to prove that not only was God unnecessary but that there was no God at all, and Young Rossum only wanted to make himself rich. Eventually, Young Rossum locked his uncle in a laboratory to play with his monsters and mutants, while Young Rossum built factories and cranked out Robots by the thousands. By the time the play takes place—around the year 2000—*Robots are cheap and available all over the world*. They have become absolutely necessary because they can allow products to be made at a fifth the previous cost. Helena meets Fabry, Dr. Gall, Alquist, Busman, and Hallemeier, and reveals she is a representative of the League of Humanity, a human rights organization that wishes to "free" the Robots. The

тT 7pt ≡ 9,2pt AV +20

TEN YEARS LATER, HELENA AND HER nurse Nana are talking about the current events—particularly the decline in human births. Helena and Domin then reminisce about the day they met and summarize *the last ten years of world history*, which has been influenced by the new worldwide Robot-based economy. Helena meets Dr. Gall's new Robot experiment, Radius, and Dr. Gall describes his experimental Robotess, Robot Helena. *Both are more advanced, fully featured versions*. In secret, Helena burns the formula required to create Robots. The revolt of the Robots reaches Rossum's island as the act ends. The characters can sense that the very universality of the Robots presents a danger. Reminiscent of the *Tower of Babel*, the characters discuss whether creating national Robots who will be unable to communicate beyond their language

тT 9pt ≡ 11,5pt AV +10

Eines Tages findet der Tischler Antonio, der wegen seiner roten Nase „Meister Kirsche" genannt wird, ein Holzscheit, das zu sprechen anfängt, als er es bearbeiten will. Da ihm die Sache nicht geheuer ist, schenkt er es seinem Freund, dem Holzschnitzer Geppetto. Geppetto ist von dem Holzklotz begeistert und beginnt mit dem Schnitzen einer Holzpuppe, die er nach getaner Arbeit Pinocchio tauft (übers.: Holz-/Dummköpfchen, ist ein Wortspiel zwischen pino = Pinie / Kiefer und dem Deminutiv von pinco = Dummkopf und occhio italienisch für Auge). Zum Erstaunen Geppettos erwacht die Puppe zum Leben und reißt ihrem Schöpfer aus. Beim Versuch, Pinocchio wieder einzufangen, landet dieser sogar im Gefängnis. Geppetto kommt dann aber wieder frei und findet Pinocchio ausgehungert und reumütig in seinem Haus. Er verspricht, in Zukunft

Geppetto, un pauvre menuisier italien, fabrique par accident dans une bûche de bois à brûler un pantin qui pleure, rit et parle comme un enfant, une marionnette qu'il nomme Pinocchio. Celui-ci lui fait tout de suite des tours et il lui arrive de nombreuses aventures : il rencontre Mangefeu, le montreur de marionnettes, le Chat et le Renard qui l'attaquent et le pendent, la Fée bleue qui le sauve. Son nez s'allonge à chaque mensonge. Il part ensuite avec son ami Lucignolo pour le Pays des jouets. Ils sont transformés tous les deux en ânes. Il est alors jeté à la mer et avalé par un énorme poisson dans le ventre duquel il retrouve Geppetto. Finalement il se met à travailler et à étudier et il se réveille un beau jour transformé en véritable petit garçon en chair et en os. Pinocchio est un personnage de fiction, héros du roman pour enfants Les Aventures de Pinocchio

Pinokio był drewnianym pajacykiem, którego wystrugał z magicznego drewna lalkarz Dżepetto. Majster był stary i samotny. Pragnął mieć syna. Chłopiec wystrugany z drewna niespodziewanie ożył. Majster bardzo się ucieszył, jednak od pierwszych chwil powołania do życia Pinokio jest krnąbrnym, leniwym i nieposłusznym dzieckiem. Sprawia ojcu wiele zmartwień, a ten niewiele może zrobić z racji wieku. Dżepetto, a także jego przyjaciele Wróżka o Błękitnych Włosach i Mówiący Świerszcz starają się go wychować i przekonać, by był dobrym i posłusznym dzieckiem. Jednak Pinokio spotyka na swojej drodze także osoby niegodziwe – które namawiają go do złych rzeczy, takie jak Lis i Kot czy kolega z klasy Knot. Początkowo daje się im zwieść i schodzi na złą drogę. Ponosi za to jednak kary – traci złote monety, zamienia się w osła bo uwierzył w istnienie

тT 11pt ≡ 14pt

As will be seen later on, Pygmalion needs, not a preface, but a sequel, which I have supplied in due place.

тT 22 pt ≡ 23,5 pt

The English have no respect for their language, and will not teach their children to speak it well. They spell it so abominably that no man could teach himself what it sounds like. It is impossible

тT 16 pt ≡ 17,8 pt

English is not accessible even to the Englishmen. What the reformer England needs is an energetic phonetic enthusiast: that is why I have made such a one—the hero of a popular play. There have been heroes of that kind

тT 14 pt ≡ 16,2 pt

I became interested in the subject towards the end of the eighteen-seventies, Melville Bell was dead; but Alexander J. Ellis was still a living patriarch, with an impressive head always covered with a velvet skull cap, for which he would apologize to public meetings in a very courtly manner. He and Tito Pagliardini, another phonetic veteran, were men whom it was impossible to dislike.

тT 10 pt ≡ 13,5 pt

Henry Sweet, then a young man, lacked their sweetness of character: he was about as conciliatory to conventional mortals as e.g. Ibsen or Samuel Butler. His great ability as a phonetician (I think, he was the best of them all at his job) would have entitled him to high official recognition, and perhaps even enabled him to popularize his subject, but for his Satanic contempt for all academic dignitaries and persons in general who thought more of Greek than of phonetics. Once, in these days when the Imperial Institute rose in South Kensington, and Joseph Chamberlain was booming

тT 8 pt ≡ 10,5 pt AV +10

I induced the editor of a leading monthly review to commission an article from Sweet on the imperial importance of his subject. When it arrived, it contained nothing but a savagely derisive attack on a professor of language and literature whose chair Sweet regarded as proper to a phonetic expert only. The article, being libelous, had to be returned as impossible; and I had to renounce my dream of dragging its author into the limelight. When I met him afterwards, for the first time for many years, I found to my astonishment that he, who had been a quite tolerably presentable young man, had actually managed by sheer scorn to alter his personal appearance until he had become a sort of walking repudiation of Oxford and all its traditions. It must have been largely in his own despite that he was squeezed into something called a Readership of phonetics there. The future of phonetics rests

тT 6 pt ≡ 9 pt AV +20

Those who knew him will recognize in my third act the allusion to the patent Shorthand in which he used to write

тT 22 pt ≡ 23,5 pt

The postcards which Mrs. Higgins describes are such as I have received from Sweet. I would decipher a sound which a cockney would represent by zerr and a French-man by seu, and then write demanding with some heat

тT 16 pt ≡ 18 pt

Sweet, with boundless contempt for my stupidity, would reply that it not only meant but obviously was the word Result, as no other Word containing that sound, and capable of making sense with the context, existed in any language spoken on

тT 14 pt ≡ 16,2 pt

That less expert mortals should require fuller indications was beyond Sweet's patience. Therefore, though the whole point of his "Current Shorthand" is that it can express every sound in the language perfectly, vowels as well as consonants, and that your hand has to make no stroke except the easy and current ones with which you write m, n, and u, l, p, and q, writing them at whatever angle comes easiest to you, his unfortunate

тT 10 pt ≡ 13,5 pt

His true objective was the provision of a full, accurate, legible script for our noble but ill-dressed language; but he was led past that by his contempt for the popular Pitman system of Shorthand, which he called the Pitfall system. The triumph of Pitman was a triumph of business organization: there was a weekly paper to persuade you to learn Pitman: there were cheap textbooks and exercise books and transcripts of speeches for you to copy, and schools where experienced teachers coached you up to the necessary proficiency. Sweet could not organize his market in that fashion. He might as well have been the Sybil who tore up the leaves of

тT 8 pt ≡ 10,5 pt AV +10

The four and six-penny manual, mostly in his lithographed handwriting, that was never vulgarly advertized, may perhaps some day be taken up by a syndicate and pushed upon the public as "The Times" pushed the Encyclopaedia Britannica; but until then it will certainly not prevail against Pitman. I have bought three copies of it during my lifetime; and I am informed by the publishers that its cloistered existence is still a steady and healthy one. I actually learned the system two several times; and yet the shorthand in which I am writing these lines is Pitman's. And the reason is, that my secretary cannot transcribe Sweet, having been perforce taught in the schools of Pitman. Therefore, Sweet railed
at Pitman as vainly as Thersites railed at Ajax: his raillery, however it may have eased his soul, gave no popular vogue to Current Shorthand.

тT 6 pt ≡ 9 pt AV +20

ELIZA

Medium *Medium Italic*

Spallanzani can recover from the encounter, but is still forced to leave the university because of a sensational revelation—the trick he had played in trying to pass an *automaton* as a living person. Coppelius once more vanishes without trace. The narrator adds that *the story of the automaton* had a wide-widespread effect on

Me*It* 2548

VERSACE influencers *DEUS EX* Univerzální *burattino* theatrically *quantified* Manhattan

the Metropolitan contextualizing Earth-ALH84021 whistleblowers Obłok Magellana

the Metropolitan contextualizing Earth-ALH84021 whistleblowers Obłok Magellana

Default

Stylistic Set 03: Alternate e and a (Italics only)

THE QUESTION OF WHETHER IT IS possible for machines to think has a quite a long history, which is also firmly entrenched in the distinction between the dualist and materialist theory of the mind. So for example, René Descartes prefigures aspects of the *Turing test* in his *Discourse on the Method* in 1637 when writing: “How many different automata or moving machines can be made by the industry of man ... For we can easily

тT 20pt ≡ 22pt AV −5

HERE DESCARTES NOTES THAT AUTOMATA ARE capable of responding to human interactions but argues that such automata cannot respond appropriately to things said in their presence in the way that any human can. Descartes therefore prefigures the Turing test by defining the insufficiency of appropriate linguistic response as that which separates the human from the automaton. Descartes fails to consider the possibility that future automata might be able to overcome such insufficiency, and so does not propose a Turing test as such, even though if he prefigures its conceptual framework and criterion. Denis Diderot already formulates in his *Pensées philosophiques* a Turing-test criterion: “If one find a parrot who could answer to everything, I would claim it to be an intelligent being without hesitation.” This does not mean he agrees with this, but that this was already a common argument of materialists at that time. According to dualism, the mind is non-physical (or, at the very least, has non-physical properties) and, therefore, cannot be explained in purely physical terms. According to materialism, the mind can be explained physically. which leaves open the possibility of minds that have been produced artificially. In 1936, philosopher Alfred Ayer considered the standard philosophical

тT 7pt ≡ 9,2pt AV +20

Researchers in the United Kingdom had been exploring “machine intelligence” for up to ten years prior to the founding of the field of artificial intelligence (AI) research in 1956. It was a common topic among the members of the *Ratio Club*, who were an informal group of British *cybernetics* and *electronics researchers* which included Alan Turing, after whom the test is named. Turing, in particular, had been tackling the notion of machine intelligence since at least 1941 and one of the earliest-known mentions of the term “*computer intelligence*” was made by Turing in 1947. In his report, “*Intelligent Machinery*”, he hat investigated “the question of whether or not it is possible for machinery to show intelligent behaviour” and, as part of that investigation, he
had proposed what may be considered

тT 9pt ≡ 11,5pt AV +10

PROGRAMME WIE ELIZA SIND VERSUCHSPERSONEN GEGENÜBER kurzzeitig als menschlich erschienen, ohne dass sie den Turing-Test formal bestehen könnten. In ihren Antwortstrategien gingen diese nur scheinbar auf ihr Gegenüber ein; den Versuchspersonen war nicht bewusst, dass sie es mit nichtmenschlichen Gesprächspartnern zu tun haben könnten. Am 3. September 2011 nahm die KI-Webapplikation Cleverbot zusammen mit weiteren echten Menschen an einem dem Turing-Test angelehnten Versuch beim technischen Festival 2011 am indischen Institut IIT Guwahati teil. 59 % von 1334 Personen hielten Cleverbot für einen Menschen. Seine menschlichen Konkurrenten dagegen erzielten 63 %. Diese Personen durften jedoch Cleverbot nicht selbst befragen, sondern waren nur Zuschauer. Dadurch, dass die

DES PROGRAMMES DE CONVERSATION SIMPLES TELS QUE ELIZA ont trompé des humains croyant parler à d’autres humains, avec des expressions informelles, comme le dialogueur OELiza. Mais de tels « succès » ne reviennent pas à passer le test de Turing. La plupart du temps, la personne n’a pas de raison de suspecter qu’elle ne parle pas avec un humain, alors que dans le cas du test de Turing, le juge essaye de déterminer de façon active la nature de l’entité avec laquelle il converse. Les cas référencés concernent notamment l’IRC, où le fait d’engager une conversation futile et sans signification est courant. De plus, beaucoup de participants à l’IRC conversent dans une langue autre que leur langue maternelle, le plus souvent l’anglais, ce qui rend encore plus facile le fait d’être trompé par un bot, en pensant ne pas

PROSTE PROGRAMY KONWERSACYJNE, TAKIE JAK ELIZA, były w stanie sprawić, że ludzie wierzyli, iż rozmawiają z żywym człowiekiem. Przykładem może być nieformalny eksperyment pod nazwą AOLiza. Jednak takie „sukcesy” nie są tym samym, co przejście testu Turinga. W prawdziwym teście Turinga przesłuchujący stara się aktywnie okre-
ślić naturę rozmówcy. Udokumentowane przypadki dotyczą głównie środowisk typu IRC, gdzie rozmowy są wysoce nienaturalne i często spotyka się bezsensowne komentarze, odkrywające brak zrozumienia tematu. Dodatkowo wielu uczestników czatów posługuje się angielskim jako drugim lub trzecim językiem, co tylko zwiększa prawdopodobieństwo, że ocenią oni głupi komentarz programu konwersacyj-

тT 11pt ≡ 14pt

With Higgins's physique and his temperament Sweet might have set the Thames on fire. As it was, he

T 22 pt ≡ 23,5 pt

I do not blame Oxford, because I think it is quite right to demand a certain social amenity from its nurslings (heaven knows it is not exorbitant in its requirements!); for although I well know how

T 16 pt ≡ 18 pt

Of the later generations of phoneticians I know little. Among them the Poet Laureate, to whom perhaps Higgins may owe his Miltonic sympathies, though here again I must disclaim all portraiture. But if the play

T 14 pt ≡ 16,2 pt

I wish to boast that Pygmalion has been an extremely successful play all over Europe and North America as well as at home. It is so intensely and deliberately didactic, and its subject is esteemed so dry, that I delight in throwing it at the heads of the wiseacres who repeat the parrot cry that art should never be didactic. It goes to prove my contention that art should never be anything

T 10 pt ≡ 13,5 pt

Finally, and for the encouragement of people troubled with accents that cut them off from all high employment, I may add that the change wrought by Professor Higgins in the flower girl is neither impossible nor uncommon. The modern concierge's daughter who fulfils her ambition by playing the Queen of Spain in Ruy Blas at the Theatre Francais is only one of many thousands of men and women who have sloughed off their native dialects and acquired a new tongue. But the thing has to be done scientifically, or the last state of the aspirant may be worse

T 8 pt ≡ 10,5 pt AV +10

The rest of the story need not be shown in action, and would hardly need telling if our imaginations were not so enfeebled by their lazy dependence on the all the eady-makes and reach-me-downs of the ragshop in which Romance keeps its stock of "happy endings" to misfit all stories. Now, the history of Eliza Doolittle, though called a romance because of the transfiguration it records seems exceedingly improbable, and is common enough. Such transfigurations have been achieved by hundreds of resolutely ambitious young women since Nell Gwynne set them the example by playing queens and fascinating kings in the theatre in which she began by selling oranges. Nevertheless, people in all directions have assumed, for no other reason than that she became the heroine of a romance, that she must have married the hero of it. This is unbearable, not only

T 6 pt ≡ 9 pt AV +20

Eliza, in telling Higgins she would not marry him if he asked her, was not coquetting: she was announcing a well-

T 22 pt ≡ 23,5 pt

When a bachelor interests, and dominates, and his teaches, becomes important to a spinster, as Higgins with Eliza, she always, if she has character enough to be capable of this, considers very seriously indeed

T 16 pt ≡ 18 pt

Her decision will depend a good deal on whether she is really free to choose; and that, again, will depend on her age and income. If she is at the end of her youth, and has no security for her livelihood, she will marry him because she must

T 14 pt ≡ 16,2 pt

But at Eliza's age a good-looking girl does not feel that pressure; she feels free to pick and choose. She is therefore guided by her instinct in the matter. Eliza's instinct tells her not to marry Higgins. It does not tell her to give him up. It is not in the slightest doubt as to his remaining one of the strongest personal interests in her life. It would be very sorely strained if there was another woman likely to supplant her with him.

T 10 pt ≡ 13,5 pt

As our own instincts are not appealed to by her conclusion, let us see whether we cannot discover some reason in it. When Higgins excused his indifference to young women on the ground that they had an irresistible rival in his mother, he gave the clue to his inveterate old-bachelordom. The case is uncommon only to the extent that remarkable mothers are uncommon. If an imaginative boy has a sufficiently rich mother who has intelligence, personal grace, dignity of character without harshness, and a cultivated sense of the best art of her time to enable her to make her house beautiful, she sets a standard for him

T 8 pt ≡ 10,5 pt AV +10

This makes him a standing puzzle to the huge number of uncultivated people who have been brought up in tasteless homes by commonplace or disagreeable parents, and to whom, consequently, literature, painting, sculpture, music, and affectionate personal relations come as modes of sex if they come at all. The word passion means nothing else to them; and that Higgins could have a passion for phonetics and idealize his mother instead of Eliza, would seem to them absurd and unnatural. Nevertheless, when we look round and see that hardly anyone is too ugly or disagreeable to find a wife or a husband if he or she wants one, whilst many old maids and bachelors are above the average in quality and culture, we can't help suspecting that the disentanglement of sex from the associations with which it is commonly confused, a disentanglement which persons of genius achieve by sheer intellectual analysis, is sometimes produced or aided by parental

T 6 pt ≡ 9 pt AV +20

Semibold *Semibold Italic*

ELIZA

Nachtstücke
człowieka
Illusionista
BIENNIAL
motorcycle
affirmative
subjective
CRITIQUE

Sb *It* 3678

In a limited sense, they resemble more modern notions of man-made life forms, for example the Replicants in *Blade Runner*, the hosts in *Westworld* the TV series or the humanoid Cylons in the re-imagined Battlestar *Galactica*, But in the time of Čapek's there was no conception of modern genetic engineering (DNA's role

11/23 Pawel Wolowitsch 2020

CA ME LOT

Default

JELLY AQUA

Stylistic Set 02: Alternate Q and J

QJ

QUINTESSENZ
la Quadratura
#EUROPEJSKĄ
PROJECTION
the HQuarters

QUINTESSENZ
la Quadratura
#EUROPEJSKĄ
PROJECTION
the HQuarters

said: “The appropriately programmed computer with the right inputs and outputs would thereby have a mind in exactly the same sense human beings have minds.” Though it was originally presented in reaction to statements of artificial intelligence (AI) researchers, it is not an argument against the goals of AI research, because it does not limit the amount of intelligence a machine can display.[4] That argument applies

тT 20pt ≡ 22pt AV −5

IN MORE RECENT PRESENTATIONS of the [...] argument, Searle has identified “strong AI” as “computer functionalism” (a term he attributes to Daniel Dennett). Functionalism is a position in modern philosophy of mind that holds that we can define mental phenomena (such as beliefs, desires, and perceptions) by describing their functions in relation to each other and to the outside world. And because a computer program can accurately represent functional relationships as relationships between symbols, a computer can have mental phenomena if it runs the right program, according to functionalism. Stevan Harnad even argues that Searle’s depictions of strong AI can be reformulated as “recognizable tenets of computationalism, a position (unlike “strong AI”) that is actually held by many thinkers, and hence one worth refuting.” Computationalism is the position in the philosophy of mind which argues that the mind can be accurately described as an information-processing system. Each of the following, according to Harnad, is a “tenet” of computationalism: Mental states are computational states (which is why computers can have mental states and help to explain the mind); Computational states are implementation-independent—in other words, it is the software

тT 7pt ≡ 9,2pt AV +20

BIOLOGICAL NATURALISM IMPLIES that one cannot tell if the experience of consciousness is occurring merely by examining how a system functions, because the specific machinery of the brain is essential. Therefore, biological naturalism is directly opposed to both behaviorism and also functionalism (including “computer functionalism” or “strong AI”). Biological naturalism is similar to identity theory (the position that mental states are “identical to” or “composed of” neurological events); however, Searle has specific technical objections to identity theory. Searle’s biological naturalism and strong AI are both opposed to Cartesian dualism, the classical idea that brain and mind are made of different “substances”. So, Searle accuses strong AI of dualism, by writing that “strong AI only makes

тT 9pt ≡ 11,5pt AV +10

SEARLE BESCHRIEB EINEN GESCHLOSSENEN RAUM, IN DEM sich ein Mensch befindet. Ihm werden durch einen Schlitz in der Tür Zettel mit Geschichten auf Chinesisch zugestellt. Er selbst ist der chinesischen Sprache nicht mächtig und versteht somit weder den Sinn der einzelnen Zeichen noch Sinn der Geschichte. Anschließend erhält er noch einen Zettel mit Fragen zu der Geschichte (ebenfalls in chinesischer Notation). Dieser Mensch findet des Weiteren einen Stapel chinesischer Skripte und ein „Handbuch“ mit allen Regeln in seiner Muttersprache vor. Die Skripte enthalten auch Zusatz- und Hintergrundinformationen zu den Geschichten (eine Art „Wissensdatenbank“). Das Handbuch ermöglicht es ihm, die Symbole mit der Geschichte in Verbindung zu bringen, allerdings ausschließlich auf

DANS CETTE EXPÉRIENCE DE PENSÉE, SEARLE IMAGINE UNE personne qui n’a aucune connaissance du chinois (en l’occurrence, lui-même) enfermée dans une chambre. On met à disposition de cette personne un catalogue de règles permettant de répondre à des phrases en chinois. Ces règles sont parfaitement claires pour cette opérateur. Leur application se base uniquement sur la syntaxe des phrases. Une phrase d’une certaine forme syntaxique en chinois est corrélée avec une phrase d’une autre forme syntaxique. L’opérateur enfermé dans la chambre reçoit donc des phrases écrites en chinois et, en appliquant les règles qu’il a à sa disposition, il produit d’autres phrases en chinois qui constituent en fait des réponses à des questions posées par un vrai sinophone situé à l’extérieur de la

OD OPUBLIKOWANIA PRACY JOHNA SEARLE’A ARGUMENT chińskiego pokoju był głównym punktem debaty nad możliwością istnienia sztucznej inteligencji w sensie mocnym (tzw. Strong AI). Zwolennicy teorii sztucznej inteligencji w sensie mocnym wierzą, że właściwie zaprogramowany komputer nie jest prostą symulacją lub modelem umysłu, leczv liczy w sposób właściwy umysłowi, tzn. rozumie, ma stany kognitywne i może myśleć. Argument Searle’a (precyzyjniej – eksperyment myślowy) zamierzony w celu podminowania tego stanowiska przebiega w sposób następujący: Załóżmy, że skonstruowaliśmy kovmputer, który zachowuje się, jakby rozumiał język chiński. Innymi słowy, komputer bierze chińskie znaki jako podstawę wejściową i śledzi zbiór reguł nimi rządzący (jak wszystkie

тT 11pt ≡ 14pt

Now, Eliza was incapable of thus explaining just to herself Higgins's formidable power of resistance to

T 22 pt ≡ 23,5 pt

To put it shortly, Eliza very well knew that for some mysterious reason that he had not the makings of a married man in him, according to her conception of a husband as one to whom

T 16 pt ≡ 17,8 pt

Even had there been no mother-rival, Eliza would still have refused to accept an interest in herself that was secondary to philosophic interests. Had Mrs. Higgins died, there would still have been Milton and

T 14 pt ≡ 16,2 pt

Landor's remark that to those who have the greatest power of loving, love is a secondary affair, would not have recommended Landor to Eliza. Put that along with her resentment of Higgins's domineering superiority, and her mistrust of his coaxing cleverness in getting round her and evading her wrath when he had gone too far with his impetuous bullying, and you will

T 10 pt ≡ 13,5 pt

And now, whom did Eliza marry? For if Higgins was a predestinate old bachelor, she was most certainly not a predestinate old maid. Well, that can be told very shortly to those who have not guessed it from the indications she has herself given them. Almost immediately after Eliza is stung into proclaiming her considered determination not to marry Higgins, she mentions the fact that young Mr. Frederick Eynsford Hill is pouring out his love for her daily through the post. Now Freddy is young, practically twenty years younger than Higgins: he is a gentleman

T 8 pt ≡ 10,5 pt AV +10

(or, as Eliza would qualify him, a toff), and speaks like one; he is nicely dressed, is treated by the Colonel as an equal, loves her unaffectedly, and is not her master, nor ever likely to dominate her in spite of his advantage of social standing. Eliza has no use for the foolish romantic tradition that all women love to be mastered, if not actually bullied and beaten. "When you go to women," says Nietzsche, "take your whip with you." Sensible despots have never confined that precaution to women: they have taken their whips with them when they have dealt with men, and been slavishly idealized by the men over whom they have flourished the whip much more than by women. No doubt there are slavish women as well as slavish men; and women, like men, admire those that are stronger than themselves. But to admire a strong person and to live under that strong

T 6 pt ≡ 9 pt AV +20

The weak may not be admired and hero-worshipped; but they are by no means disliked or shunned; and they

T 22 pt ≡ 23,5 pt

They may fail in emergencies; but life is not just one long emergency: it is mostly a string of situations for which no exceptional strength is needed, and with which even rather weak people can cope if they have

T 16 pt ≡ 18 pt

Accordingly, it is the truth everywhere in evidence that strong people, be it masculine or feminine, not only do not marry stronger people, but not show any preference for them in selecting their friends. When a lion meets another

T 14 pt ≡ 16,2 pt

The converse is also true. Weak people want to marry strong people who do not frighten them too much; and this often leads them to make the huge mistake we describe metaphorically as "biting off more than they can chew." They want too much for too little; and when the bargain is unreasonable beyond all bearing, the union becomes impossible: it ends in the weaker party being either discarded or

T 10 pt ≡ 13,5 pt

This being the state of human affairs, what is Eliza fairly sure to do when she is placed between Freddy and Higgins? Will she look forward to a lifetime of fetching Higgins's slippers or to a lifetime where Freddy fetching hers? There can be no doubt about the answer. Unless Freddy is biologically repulsive to her, and Higgins biologically attractive to a degree that overwhelms all her other instincts, she will, if she marries either of them, marry Freddy. And that is just what Eliza did. Complications ensued; but they were economic, not romantic. Freddy had no money or occupation. His mother's jointure, a

T 8 pt ≡ 10,5 pt AV +10

A clerkship at thirty shillings a week was beneath Freddy's dignity, and extremely distasteful to him besides. His prospects consisted of a hope that if he kept up appearances somebody would do something for him. The something appeared vaguely to his imagination as a private secretaryship or a sinecure of some sort. To his mother it perhaps appeared as a marriage to some lady of means who could not resist her boy's niceness. Fancy her feelings when he married a flower girl who had become declassee under extraordinary circumstances which were now notorious! It is true that Eliza's situation did not seem wholly ineligible. Her father, though formerly a dustman, and now fantastically disclassed, had become extremely popular in the smartest society by a social talent which triumphed over every prejudice and every disadvantage. Rejected by the middle class, which he loathed, he had shot up at once into the highest

T 6 pt ≡ 9 pt AV +20

Bold *Bold Italic*

ELIZA

The electro-rock musical, *Save the Robots* is based on R.U.R., featuring the music of the New York City pop-punk art-rock band Hagatha. A special version with book and adaptation by E. Ether, music by Rob Susman, and lyrics by Clark Render was in the official selection of the 2014 New York Musical Theatre

Bo *It* 4035

EUROPEAN *plug & pray* userworker Definition *architecture* JĘZYKÓW *influentially* Brutalism

ELIZA Alternates Bold *Bold Italic*

OMA/AMO (NY)
Yosemite Park
the Retroactive
BALENCIAGA
[Algo-Lipsynch]

OMA/AMO (NY)
Yosemite Park
the Retroactive
BALENCIAGA
[Algo-Lipsynch]

Default

Average verso Kontra

Stylistic Set 01: Alternate AKRVWXY kvwxy

AK

In its specific form, the effect refers only to »the susceptibility of people to read far more understanding than is warranted into strings of symbols—especially words—strung together by computers«. A trivial example of the specific form of the effect, given by Douglas Hofstadter, involves an automated *teller machine* which displays the words »THANK YOU« at the end of a transaction. A (very) observer

тT 20 pt ≡ 22 pt AV −5

IN AESTHETICS, THE UNCANNY VALLEY IS A hypothesized relationship between the degree of an object's resemblance to a human being and the emotional response to such an object. The concept of the very uncanny valley suggests that humanoid objects which imperfectly resemble actual human beings provoke some uncanny or strangely familiar feelings of eeriness and also revulsion in observers.[2] "Valley" denotes a dip in the human observer's affinity for the replica, a relation that otherwise increases with human likeness of the replica. Examples can be found in robotics, 3D computer animations, and lifelike dolls among each others. With the increasing prevalence of virtual reality, augmented reality, and photorealistic computer animation, the 'valley' has been cited in the press in reaction to the verisimilitude of the creation as it approaches indistinguishability from reality. The so-called uncanny valley hypothesis predicts that an entity appearing almost human will risk eliciting cold, eerie feelings in viewers. The concept was identified by the robotics professor Masahiro Mori as bukimi no tani genshō in 1970.[3] This term was first translated as uncanny valley in the 1978 book *Robots: Fact, Fiction, and*

тT 7 pt ≡ 9,2 pt AV +20

PHILOSOPHICAL ZOMBIE arguments are used in support of mind-body dualism against forms of physicalism such as materialism, behaviorism and functionalism. It is an argument against the idea that "hard problem of consciousness" (accounting for first person, subjective, intrinsic and the what-it's-like-ness) could be answered by purely physical means. Proponents of the argument, such as philosopher David Chalmers, argue that since a zombie is defined as physiologically indistinguishable from human beings, even its logical possibility would be a sound refutation of physicalism, because it would establish an existence of conscious experience as a further fact.[4] Some physicalists like Daniel Dennett counter that philosophical zombies are logically

тT 9 pt ≡ 11,5 pt AV +10

DER BEGRIFF ANTHROPOMORPHISMUS (gr. anthropos ‚Mensch' und ‚morphē', Form, Gestalt) bezeichnet das Zusprechen menschlicher Eigenschaften auf Tiere, Götter, Naturgewalten und Ähnliches (Vermenschlichung). Die menschlichen Eigenschaften können sich dabei sowohl in der Gestalt so wie auch im Verhalten zeigen. Das Adjektiv anthropomorph (menschengestaltig) überschneidet sich mit den Adjektiven „menschenähnlich" und humanoid, wobei letzteres vor allem in der Robotik und Science-Fiction verwendet wird. Ein Sonderfall des Anthropomorphismus ist die Personifikation. Mit ihr wird in Sprache oder Kunst einem an sich gestaltlosen Abstraktum (z. B. dem Konzept „Tod" oder „Weisheit") eine fast menschliche Gestalt gegeben. Der Personifikation verwandt ist die

L'ANTHROPOMORPHISME (gr. anthropos « man » et « morphē », forme, constitution) est l'attribution de caractéristiques du comportement ou de la morphologie humaine à d'autres entités telle que des dieux, des animaux, des objets, des phénomènes, voire des idées. Des exemples incluent notamment les animaux et les plantes, ainsi que des forces de la nature comme le vent, la pluie ou le Soleil sont décrits comme des phénomènes à motivations humaines, ou comme possédant la capacité de comprendre et réfléchir. En littérature, on parlera de « personnification ». Aux commencements de la modernité comportementale humaine à l'ère du Paléolithique supérieur, il y a env. 40 000 ans, des exemples d'œuvres zoomorphes représentent l'idée de l'anthropomorphisme. L'une de ces œuvres les plus connues

ANTROPOMORFIZACJA LUB ANTROPOMORFIZM, zabieg językowy, polegający na nadawaniu niebędącym ludźmi przedmiotom, pojęciom, zjawiskom, zwierzętom itp. cech ludzkich i ludzkich motywów postępowania. Często odnosi się do wyobrażenia bogów na obraz i podobieństwo człowieka. Termin jest kombinacją dwóch greckich słów, (anthrōpos), oznaczającego „człowiek", oraz (morphē), oznaczającego „kształt" lub „formę". Przykłady: „kot spojrzał na mnie z wyrzutem" i „wieczorem oziębiło się, ale kamień był przyjaźnie nagrzany", itd. Istotnym jest przy tym to, że kot dalej jest kotem, a kamień kamieniem. Antropomorfizacja może być świadomym za iegiem literackim tak jak w mitologii greckiej lub przykładem zaburzeń myślenia. Występuje też w trakcie normalnego rozwoju dziecka.

тT 11 pt ≡ 14 pt

It is true that Eliza’s situation did not seem wholly ineligible. Her father, formerly a dustman, and

тT 22 pt ≡ 23,5 pt

Rejected by the middle class, which he loathed, he had shot up at once into the highest circles by his wit, his dustmanship (which he carried like a banner), and his Nietzschean transcend-

тT 16 pt ≡ 17,8 pt

At intimate ducal dinners he sat on the right hand of the Duchess; and in country houses he smoked in the pantry and was made much of by the butler when he was not feeding in the dining-room and being

тT 14 pt ≡ 16,2 pt

But he found it almost as hard to do all this on four thousand a year as Mrs. Eynsford Hill to live in Earlscourt on an income so pitiably smaller that I have not the heart to disclose its exact figure. He absolutely refused to add the last straw to his burden by contributing to Eliza's support. Thus Freddy and Eliza, now Mr. and Mrs. Eynsford Hill, would have spent a penniless

тT 10 pt ≡ 13,5 pt

It lasted a long time because Freddy did not know how to spend money, never having had any to spend, and Eliza, socially trained by a pair of old bachelors, wore her clothes as long as they held together and looked pretty, without the least regard to their being many months out of fashion. Still, 500 pounds will not last two young people for ever; and they both knew, and Eliza felt as well, that they must shift for themselves in the end. She could quarter herself on Wimpole Street because it had come to be her home; but she was quite aware that

тT 8 pt ≡ 10,5 pt AV +10

Not that the Wimpole Street bachelors objected. When she consulted them, Higgins declined to be bothered about her housing problem when that solution was so simple. Eliza’s desire to have Freddy in the house with her seemed of no more importance than if she had wanted an extra piece of bedroom furniture. Pleas as to Freddy’s character, and the moral obligation on him to earn his own living, were lost on Higgins. He denied that Freddy had any character, and declared that if he tried to do any useful work some competent person would have the trouble of undoing it: a procedure involving a net loss to the community, and great unhappiness to Freddy himself, who was obviously intended by Nature for such light work as amusing Eliza, which, Higgins declared, was a much more useful and honorable occupation than working

тT 6 pt ≡ 9 pt AV +20

He said she was not within ten years of being qualified to meddle with his pet subject; and as it was evident

тT 22 pt ≡ 23,5 pt

It was the Colonel who finally solved the problem, which had cost him much perplexed cogitation. He one day asked Eliza, rather shyly, whether she had quite given up her notion of a flower shop.

тT 16 pt ≡ 18 pt

She replied that she had thought of it, but had put it out of her head, because the Colonel had said, that day at Mrs. Higgins’s, that it would never work. The Colonel confessed that when he said that, he had not yet quite

тT 14 pt ≡ 16,2 pt

They broke the matter to Higgins that evening. The sole comment vouchsafed by him very nearly led to a serious quarrel with Eliza. It was to the effect that she would have in Freddy an ideal errand boy. Freddy himself was next sounded on the subject. He said he had been thinking of a shop himself; though it had presented itself to his pennilessness as a small place in which Eliza should sell

тT 10 pt ≡ 13,5 pt

But he agreed that it would be extraordinarily jolly to go early every morning with Eliza to Covent Garden and buy flowers on the scene of their first meeting: a sentiment which earned him many kisses from his wife. He added that he had always been afraid to propose anything of the sort, because Clara would make an awful row about a step that must damage her matrimonial chances, and his mother could not be expected to like it after clinging for so many years to that step of the social ladder on which retail trade is impossible. This difficulty was removed by an event highly

тT 8 pt ≡ 10,5 pt AV +10

Clara, during her incursions into those artistic circles which were the highest within her reach, discovered that her conversational qualifications were expected to include a grounding in the novels of Mr. H.G. Wells. She borrowed them in various directions so energetically that she swallowed them all within two months. The result was a conversion of a kind quite common today. A modern Acts of the Apostles would fill fifty whole Bibles if anyone were capable of writing it. Poor Clara, who appeared to Higgins and his mother as a disagreeable and ridiculous person, and to her own mother as in some inexplicable way a social failure, had never seen herself in either light; for, though to some extent ridiculed and mimicked in West Kensington like everybody else there, she was accepted as a rational and normal—or shall we say inevitable?—sort of human being. At worst they called her The Pusher; but to

тT 6 pt ≡ 9 pt AV +20

A young sculptress is in love with a male statue she has created. First Published in Isaac Asimov's Sci-Fi Magazine, mid-December 1987, pp. 44–55. Collections: AZAZEL (A two-centimeter-tall demon)

Quantum computers perform calculations based on the probability of an object's state before it is measured—instead of just 1s or 0s—which means they have the potential to process

A huge variety among the types of transformations that take place: from human to inanimate object (Nileus), para-constellation (Ariadne's Crown), animal (Perdix); from animal (Ants)

In Fredric Jameson, Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions, London and New York: Verso, 2005, the prominent literary critic wrote on many

When labor loses its mechanical form and becomes immaterial, linguistic, affective, the deterministic relation between time and value is broken. The genesis of value enters a phase of indetermination and

The 30.5-meter (100 ft) diameter balloon was created of 0.5-mil-thick metalized and 0.2-micrometer-thick (0.00787-mil) biaxially oriented PET film (MYLAR). It was used to redirect transintercontinental

A Remake of the 1994 film that featured photo-realistic digital animals in place of the earlier film's more traditional animation, divided critics about the effectiveness of its imagery. Ann Hornaday wrote

[A] The subject operates a remotely but controlled (or simulated) robotic arm and views a computer screen. [B] While the subject enters a door to a controlled vehicle or motion simulator with for a

A young sculptress is in love with a male statue she has created. First Published in Isaac Asimov's Sci-Fi Magazine, mid-December 1987, pp. 44–55. Collections: AZAZEL (A two-centimeter-tall demon)

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Uppercase	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Lowercase	abcdefghijklmnopqrstuvwxyz
Small Caps	ABCDEFGHIJKLMNOPQRSTUVWXYZ
Standard Ligatures	ff fi fl ft fj fb fh fk ffi ffl ffj ffb ffh ffk fft tt tf
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Alternate Accented Small Caps	ÆÁÀÄÂĀÃÅĂĄ Ķ ŔŘŖ ẀẂẄŴ ỲÝŸŶ

Stylistic Set 01
Alternate
AKRVWXY
kvwxy

Radio-Activity
Radio-Activity

Stylistic Set 02
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Quartet JIGSAW
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Stylistic Set 03
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(Italics only)

Mannequin
Mannequin

Standard Ligatures	fictional flex	fictional flex
Discretionary Ligatures	admittedly	admittedly
Tabular Lining Figures and Valuta	2 € ≈ 1,8 $	2 € ≈ 1,8 $
Fractions and Slashed Zero	6 1/3 + 8 3/8 10.07.2016	6 ⅓ + 8 ⅜ 10.07.2016
Case Sensitive Forms	[Fig. 4] 3×3 »¡Oye!«	[FIG. 4] 3×3 »¡OYE!«
Superscript, Scientific Inferiors, Nominators, Denominators and Ordinals	A = π r2 C7H5NO3S U2be 1re Mme	A = π r² C₇H₅NO₃S U₂be 1re Mme
Contextual Alternates, Discretionary Ligatures	1:4 21x4 cm -> <-	1:4 21×4 cm → ←
Localized Forms	Peştera	Peștera

Eliza Family of 4 Weights with Italics

Regular *Italic*
Medium *Italic*
Semibold *Italic*
Bold *Italic*

Also Available

Eliza Mono *and Italic*

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ELIZA was designed by Pawel Wolowitsch. The first version of the typeface was drawn in 2016. The published typeface is a reworked version of the first design. Many thanks to Thomas Thiemich for his technical know-how and support.

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Afrikaans, Albanian, Danish, Dutch, English, Estonian, Finnish, French, German, Icelandic, Irish, Italian, Norwegian, Portuguese, Spanish, Swedish, Bosnian, Croatian, Czech, Hungarian, Latvian, Lithuanian, Maltese, Polish, Romanian, Slovak, Slovenian, Turkish

File Formats

Eliza is available for desktop and web use
Desktop format: otf
Web formats: woff, eot, ttf